Промінь
Promin

Вишивані спогади
Embroidered Memories

Анна Гарбуз—Маляр
Ann Harbuz—Painter

Закладка Марусі Кошарич
Anna-Marie Koszarycz's Bookmark

Союз Українок Канади

August/September 2020 Issue

ПРОМІНЬ
Виходить що другого місяця,
видає
СОЮЗ УКРАЇНОК КАНАДИ
Рік LX
серпень-вересень, 2020 р.

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Promin Administrator- Betty Corlett
Telephone 780-932-9727
bettycor@telus.net
promin@uwac-national.ca

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Союз Українок Канади
Ukrainian Women's Association of Canada

National Office
3338 Lake Shore Blvd West
Toronto, ON M8W 1M9

Betty Corlett (Promin)
3019 - 43B Avenue
Edmonton AB T6T 1C1

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Canada

РЕДАКЦІЙНА

EDITORIAL

ПРОМІНЬ
60 Років

Дорогі Читачі!

Хочу подякувати Вам за грошеві жертви, які Ви так щедро висилаєте адміністрації «Променя». Погляньте на сторінку жертв у цьому числі. Побачите, що наші відділи Союзу Українок Канади стало підтримують свій журнал. Ми також шануємо особливих осіб, що дарують нам гроші. Щиро спасибі усім!

Подумайте також подарувати нам свої слова та фото. Через пошесть, наша організація перестала діяти. Не маємо право сходитися. Сторінки «Променя» щодо новин відділів порожні! Я стараюся якнайкраще наповнити їх. Даю велике признання Вівіяні Скакун, яка якось знаходить час добровільно віднайти матеріяли та написати, неначе професійна журналістка, статті про свій город. Ще й до того, вона славна кухарка. Хай Бог її збереже!

Заохочую Вас написати мені про свої спомини, щодо всіх тих літніх українських фестивалів, які не відбудуться цього року. Скажіть нам про що з тих фестивалів Ви будете скучати. Чи ви мешкаєте в Оттаві? В Давфіні? В Вегревілі? Що Ви пам'ятаєте про попередні фестивалі в цих місцях? Напишіть мені... bridgesl@telus.net.

А, правда, Ви ще не вислали мені фото себе носячи свій бабинський фартух! Очікую Ваші вклади в наступне число до 20-го серпня!

Щиро,
Леона Фарина Бриджес

Dear Readers,

Thank you for your continued generous support by donation to *Promin.* Please review the donations page in this issue. You will see that UWAC branches continue to give significant financial support to their journal. We also appreciate the many individual donors to *Promin.* Our sincere gratitude to all of you!

Consider also donating your time and energy to Promin by writing a piece about your branch or parish or about some other topic relevant to Ukrainian Canadians. Send me your photos. The pandemic has put a stop to all large gatherings. Our organization has come to a standstill. The "News from the Branches" pages of *Promin* are empty. I am doing my best to fill

Leona Bridges
Editor

those pages, but I need your help. I am enormously grateful for Vivian Skakun, who, despite a very busy schedule, manages to find time to write about her garden. She is the envy of any professional journalist, taking her own beautiful photos and preparing the recipes offered to our readers. God bless you, Vivian!

Write to me about all those Ukrainian summer festivals we will miss in 2020. Send me your memories of festivals past. What will you miss about them this year? Do you live in Ottawa? In Dauphin? In Vegreville? Which festival will you miss most? Share by emailing me at bridgesl@telus.net.

By the way, you never did send me that photo of yourself wearing your "Baba" apron! I await your contributions to *Promin* by August 20!

Sincerely,
Leona Faryna Bridges

Front Cover:

Visitors to Larisa Sembaliuk-Cheladyn's Pillow Exhibit.

Back Cover:

Various works by Artist in the Spotlight - Ann Harbuz.

DEADLINES

Please note that the deadline for submissions for our **October - November** issue is

August 20, 2020

Upcoming submission deadlines are:

Oct - Nov issue - August 20, 2020
Dec - Jan issue - October 20, 2020
Feb - Mar issue - Dec 20, 2020

For more information contact:
bridgesl@telus.net or 780-619-4416 (mobile)

DONATIONS

Donations

• Chomik, Elizabeth, Spruce Grove, AB	$ 50,00
• Dousko, Catherine, Hamilton, ON	$ 20.00
• Korol, Carol, Melfort, SK	$ 20.00
• Lach, Anne, Kirkland, QC	$ 20.00
• Lyne, Elizabeth, Kamloops, BC	$ 40.00
• Panchuk, Marika, Winnipeg, MB	$ 100.00
• Soltys, Marie, Regina, SK	$ 20.00
• Talbot, Donna, Dufresne, MB	$ 40.00
• Zymowec, Mary, Montreal, QC	$ 70.00

Donations submitted directly to National UWAC with 2020 Anketa up to May 2020:

(Administrator's note: Branch donations sent directly to Promin are listed in each issue, as they are received, under Donations to Promin Press Fund)

• UWAC, Olha Basarabova. Calgary, AB	$ 500.00
• UWAC, Lesia Ukrainka at St. Elia, Edmonton, AB	$ 250.00
• UWAC, Olha Kobylianska, Smoky Lake, AB	$ 100.00
• UWAC, Lesia Ukrainka, Two Hills, AB	$ 100.00
• UWAC, Olha Kobylianska, Chilliwack, BC	$ 50.00
• UWAC, Lesia Ukrainka, Kamloops, BC	$ 200.00
• UWAC, Lesia Ukrainka, Vancouver, BC	$ 200.00
• UWAC, Kniahynia Olha (St. Mary UOC), Winnipeg, MB	$ 50.00
• UWAC, Sophia Rusova, Etobicoke, ON	$ 300.00
• UWAC, Lesia Ukrainka, Hamilton, ON	$ 200.00
• UWAC, Olena Pchilka, Aylsham-Codette, SK	$ 100.00
• UWAC, Hanka Romanchych, Saskatoon, SK	$ 200.00

Donations in Memory of…

- Chomiak, Larysa, Edmonton, AB — $ 200.00
  In memory of mother Dobr. Maria Chomiak
- Chomiak, Myroslava, Edmonton, AB — $ 200.00
  In memory of mother Dobr. Maria Chomiak
- Gowda, Melvina, Edmonton, AB — $ 200.00
  In memory of mother Rosalia (Rose) Gowda and sister Claudia Burdeniuk
- Holowach-Amiot, Elaine, Calgary, AB — $ 100.00
  In memory of parents Stephania and Volodymyr Holowach and grandparents Tekla and Ivan Bilonizka and Maria and Petro Holowach
- Klopoushak, Alicia, Saskatoon, SK — $ 50.00
  In memory of mothers Lucy Syrnick and Anne Klopoushak
- Kondra, Peter, Stoney Creek, ON — $ 150.00
  In memory of mother Rosalia Kondra
- Kowalishin, Donna, Edmonton, AB — $ 100.00
  In memory of mother Lesia (Lillian) Ewawiuk
- Mabbutt, Orrasia, Winnipeg, MB — $ 30.00
  In memory of mother, baba, prababa Olga Nykoliation (d. June 1999)
- Metrunec, Anne, Leoville, SK — $ 50.00
  In memory of Pauline (Sarchuk) Markowski (d. Oct 1991) and Mary (Sorochan) Metrunec (d. Dec 2013)
- Naciuk, Jean, Edmonton, AB — $ 40.00
  In memory of husband William (Vasyl') Naciuk, son David, parents Josaphat and Sofia, sisters Anastasia, Maria, Julia and Olenka, brother Paul Stelmaschuk
- Poliszczuk, Olga, Toronto, ON — $ 50.00
  In memory of Mary Wenger, long time UWAC member
- Rudy, Mary, Nipawin, SK — $ 20.00
  In memory of mother Annie Kozun
- Sereda-Talik, Anna, Toronto, ON — $ 50.00
  In memory of Olexandra Sereda
- Ukrainian Women's Association, Smoky Lake, AB — $ 25.00
  In memory of UWAC member Elizabeth Roshko
- Ukrainian Women's Association Lesia Ukrainka, Hamilton, ON — $ 50.00
  In memory of Anastazia Kalistchuk, 68 year UWAC member
- Ukrainian Women's Association, Regina, SK — $ 75.00
  In memory of Gloria Stronski, 50 year UWAC member
- Ulan, Chris, Saskatoon, SK — $ 100.00
  In memory of Sophia Wasylysyn
- Wasylynchuk, Mary Ann, Edmonton, AB — $ 30.00
  In memory of sister-in-law Arlene Wasylynchuk
- Winnipeg Ukrainian Orthodox Deanery, Winnipeg, MB — $ 100.00
  In memory of Anastazia Kalistchuk, mother of Metropolitan Yurij, Primate of the Ukrainian Orthodox Church of Canada

May their Memories be eternal. Вічная пам'ять!

До Дирекції Колегії Променя,
Висилаю Вам шістдесят доларів для святкування 60-ліття «Променя» і свою річну передплату на 2020 рік. Дуже люблю читати журнал «Промінь». Молюся за всіх працівників, які гарно й науково видають журнал, щоби Господь Бог захищав Вас від цієї пошесті, яка нас спіткала.
Остаюся з пошаною,

Параскевія Семенюк,
Йорктон, СК

Good Morning, Betty,
The Promin arrived in this morning's mail. Thank you. Keep up the great work. Best publication in our community.

Andrew Serray,
Winnipeg, MB

Dear Betty,
Enclosed please find a cheque in memory of Anastazia Kalistchuk. She was a member of UWAC for sixty-eight years. For the last fifty-seven of those years, Anastazia was a member of the Lesia Ukrainka Branch in Hamilton and her joyful spirit will be missed. She enjoyed writing pysanky and creating regionally authentic Ukrainian historical costumes. May her memory be eternal! Вічная пам'ять!
Yours sincerely,

Eroslava Ewanetz,
Hamilton, ON

Hi,
Enclosed are my subscription payments, along with a donation for your great work.

Marika Panchuk,
Winnipeg, MB

Dear Betty,
With reference to an "In memoriam" for Sophia Wasylyshyn, I am enclosing a donation. In addition, I am renewing my subscription for two years. Thank you very much for all that you do!
Sincerely,

Chris Ulan,
Saskatoon, SK

Dear Betty and Dobr. Erin Haugen,
Due to some illness, I forgot to renew my subscription to Promin. Please keep up the good work, girls. Promin is interesting! Wishing you both and your families good health and happiness with love, your aunt,

Olga Mukanik,
Winnipeg, MB

Прийміть мою жертву на спомин моєї дорогої родини: муж, Василь; син, Давид; родичі, Юсафат і Софія; сестри, Анастазія, Марія, Юлія, Уленка; брат, Павло Стельмащук. Вічная їм пам'ять!
Бажаю всім працівникам і читачам «Променя» кріпкого здоров'я на будуче,

Євгенія Нацюк,
Едмонтон, АБ

Христос воскрес! Воістину воскрес!
Dear Leona, Betty and Dobr. Erin,
Thank you for the wonderful work on Promin! You make a great team. I am enclosing a renewal plus a donation in memory of my mother, Rosalia Kondra, who read this journal to me as a young child. May God bless you!
Stay safe and be healthy,

Peter Kondra,
Stoney Creek, ON

Dear Leona and Betty,
Please find enclosed my renewal. As you probably know, I have been reading Promin since the first issue came out in 1960. It continues to be of interest to all as the decades have gone by. Your staff deserves to be commended for the amazing flow of educational and entertaining articles.
With best wishes,

Doreen Wasylyshyn Keir,
Manotick, ON

Administrator's Reply: Our editor deserves kudos and praise! Leona is an exceptional editor, totally committed to researching and compiling the content you mention. Promin's success is a result of her ongoing dedication to this journal. We all thank you, Leona.

Dear Leona and Betty,
Христос воскрес!
Enclosed please find a cheque for a two-year renewal of my Promin subscription, as well as a donation in memory of my parents—Stephania and Volodymyr Holowach and my grandparents—Tekla and Ivan Bilonizka, and Maria and Petro Holowach.
Keep up the great work! My husband and I both look forward to reading the informative articles. Promin plays an especially important role now, in these trying times, by keeping our community connected when physical distancing does not allow us to gather in person. God bless!

Elaine Holowach-Amiot,
Calgary, AB

Morning, Ladies,
I hope you are both doing well during

this time. When I received my copy of Promin, I looked at the cover and realized that I recognized that painting. Upon reading the issue, I realized that it was Arlene's work, which I had seen many times. The back cover included paintings that I had seen many times. I contacted my brother, Arlene's husband, and informed him of the edition. He requested copies for himself and his sons. Hence, I would like to order three additional copies of the June/ July 2020 issue.

Michael, Arlene and Levern's oldest son, became a father last January and I am sure he would wish to preserve this tribute for his daughter.

Thank you for doing the article about Arlene. She would have been honoured and humbled at the same time.

Thank you for ensuring that Promin continues. My copy also goes to my niece (Rev. Fyk's granddaughter) as she enjoys browsing through the magazine.

Mary Ann Wasylynchuk,
Edmonton, AB

Hello Leona,

I read, with great interest, the comment about the change in quantities of some ingredients in making kolachi. My dear aunt Paraska (Pearl) Slipchuk, of Blessed Memory, was a great baker of kolachi and the recipe used in the 1957 edition is hers. I did not know that a change was made in subsequent editions. Of course, there really isn't just one way of cooking/baking anything. I am of the opinion that a kolach is similar to a paska but the latter is richer, with more eggs and butter. So, I would guess that another accomplished baker thought a richer kolach is tastier, and perhaps made a comment that resulted in the change.

My dear mother, Sophia Wasylyshyn, played a major role when the cookbook was originally published, in particular discussing recipes with Savella. Mom tested several recipes that Mrs. S would send to her to ensure that the recipe "worked". I learned at her elbow, and that time of experimentation is a very special memory to me.

Many women submitted their recipes to Mrs. S and they were included. They were credited in recognition of that fact. After the second edition the names were dropped, perhaps because there were adjustments made and the recipe was no longer as submitted.

I have made many kolachi using Aunt Pearl's recipe and, on occasion, have increased the eggs and butter/oil. I have also made a small batch in my bread machine. It is my opinion that a kolach should not be sweet—a bit of sugar for flavour but I would not use 1/4 cup sugar as the change seems to indicate. On the other hand...to each her own!

My version of the cookbook was a gift from my mother when the book was first published—it might even be the first off the presses! She inscribed it, so the book and my knowledge of how it came into being is very meaningful to me. When I left my mother's home and took up housekeeping on my own, this cookbook became very important to me as a reference for the "right way" to do it. After more than 60 years, it is almost in tatters and I am wondering how I can preserve it!

There may be another reason why the kolach recipe changed, but this is my story. If it doesn't agree with others who were around when the book was contemplated and completed, I will be interested to know their take on it.

Cordially,

Chris Ulan,
Saskatoon, SK

Dear Leona,

I am responding to the query of Anne Zenchyshyn in the April/May 2020 issue of Promin. Her question regarded the different amounts of three ingredients in the recipe for Traditional Kolach in various editions of *Traditional Ukrainian Cookery* by Savella Stechishin. The recipe is found on page 330.

All the books published from 1957 to 1967 inclusive contain the recipe calling for 2 eggs, 1 tbsp sugar and 2 tbsp oil. Those published from 1971 to 1995 call for 4 eggs, ½ cup sugar and ½ cup oil.

The main difference is that the early version is more like a white bread, whereas the later one is richer and more like a babka.

After contacting many kolach bakers, I learned that both versions yield good results.

Zenia Stechishin,
Toronto, ON

Do you have something to say?
We look forward to hearing from you!

bridgesl@telus.net

or

10731 - 126 Street,
Edmonton, AB, T5M 0N9

UWAC National President

Darcia Moskaluk-Rutkay
President

MESSAGE FROM NATIONAL PRESIDENT, DARCIA MOSKALUK-RUTKAY

Our world is experiencing strife, from a pandemic to racial riots. As Orthodox Christians, we love, respect and treat all people with human dignity. We are from God. There is no room for hatred in our lives. As Ukrainians, we have a long history, which still exists to this day of being the targets of bigotry, prejudice, discrimination and hatred simply because of who we are. We understand and, as Ukrainian Orthodox women, we denounce all discrimination, hatred and prejudice, and work to obliterate them.

Складаючи ці слова, я бачу, що світ не спокійний. Спершу—пандемія. А тепер—порушення громадського спокою і порядку через расизм. Як православні християни, ми любимо й поважаємо кожну людину. Усі ми походимо від Бога. Не годиться ненавидіти інших. Як українці в Канаді, історично, ми зазнали дискримінацію.

Як українські православні жінки, ми повинні засуджувати будь-яку дискримінацію, ненависть та упередження та повинні працювати над тим, щоб знищити їх.

As I write, our community is still in the first phase of returning to normalcy after the Covid-19 pandemic, yet our neighbors to the south have opened up in the name of economics without regard for human life. Time will tell what is to be. Here at home, we saw complete disregard for social distancing on a beautiful spring day followed by a horrific spike in new cases two weeks later. We have seen medical institutions and labs fail to communicate results to those who tested positive. These mistakes cause relapses. We have been advised that churches can now open to 30% capacity. We must be patient to allow councils to install proper protocols to ensure the safety of our parishioners.

Наша громада щойно зробила перші кроки повернення до нормального життя. А тут наші американські сусіди відкривають свою економію, без уваги на загрозу здоров'ю своїх громадянин. Час покаже, що з цього вийде. У Канаді, у прикрасний весняний день, через брак уваги на потребу віддалення себе від інших, через два тижні, багато людей захворіло. Нераз не подали результати медичних перевірок тим людям, що несли вірус. Люди й від цього захворіли! Церкви тепер мають право відкрити свої двері, заповняючи лише 30 відсоток місця. Ми повинні бути терплячими, щоб дозволити церковним управам встановити належні протоколи, щоб забезпечити парафіянів.

We have brought Christ into our homes with live streaming of weekly services and special services. We have buried our dead and live streamed these services reaching out to the families through social media. In our homes, we have gone back to the true meaning of weekend. No work Sundays, personal days on Saturdays and much rest. This has resulted in a world of difference to our psyche. We also watch our loved ones become anxious and scrambled to get them help. It is a new normal for us, changing from moment to moment.

Через нову технологію, ми змогли учащати на всяких службах, не вирушаючи з своїх домів. Христос зайшов до нас. Відбули похорони та передали співчуття родинам упокоєнних через соціальні інтернет-мережі. Вихідні дні стали знова дійсно вихідними. Ми не працювали в неділю, відпочивали в суботу й дійсно віддихнули. Відсвіжилися. Але, охоплені панікою, ми також шукали поміч тим, що турбувалися новими обставинами, такі як наші старенькі батьки по старечих домах.

What has the Ukrainian Women's Association of Canada done during this pandemic? Our organization is an active member of the National Council of Women of Canada, an advocacy group which aims to improve conditions for women, families and communities in Canada. This organization creates briefs, which suggest a course of action. These are submitted to Provincial and Federal Governments. The NCWC influences policymaking and government priorities to provide strong support for women, children, and families across Canada. Our current representative to the Council is Karen Herzog of Edmonton. Her report to the last UWAC Biennial Convention is worth reading.

Що робить Союз Українок Канади протягом цього часу? Наша організація є членом Національної Ради

Жінок Канади, яка пропагує та захищає закони нашої країни, які найкраще служать жінкам, дітям та канадському суспільстві. Ця організація створює досіє, які вона пропонує федеральному та провінційним урядам. Ця робота мала та має великий вплив на політику та на лінію поведінки канадських урядів. Сьогодні наша референтка до цієї Ради—Карен Герзоґ з Едмонтону. Варта прочитати її звіт до останнього З'їзду С.У.К.

UWAC has been associated with NCWC since 1932-1933. Our history with NCWC is very long, rich and interesting. I urge all to read about NCWC in our history book entitled *An Outline History of the Ukrainian Women's Association of Canada 1926-1976* published in 1986. Eminent members of our Association have served as representatives to the National Council of Women, such as Carla Kozak (one term as President), Orysia Sushko, Hanka Romanchych, Lesia Chorosh-Gregory, Savella Stechishin, Daria Yanda, Sofia Wasylyshyn, Katherine Miskew, Myrosia Decore, Anna Tokarek, Helen Hnatyshyn, Rose Dragan, Halyna Melnyk, Lesia Ewasiuk, Lilian Gregory, Anastasia

The National Council of Women of Canada

The National Council of Women of Canada (NCWC, French: *Conseil national des femmes du Canada, CNFC*)) is a Canadian advocacy organization based in Ottawa, Ontario aimed at improving conditions for women, families, and communities. A federation of nationally-organized societies of men and women and local and provincial councils of women, it is the Canadian member of the International Council of Women (ICW). The Council has concerned itself in areas including women's suffrage, immigration, health care, education, mass media, the environment, and many others. Formed on October 27, 1893 in Toronto, Ontario, it is one of the oldest advocacy organizations in the country. Lady Aberdeen was elected the first president of the National Council of Women of Canada in 1893. Prominent Council leaders included Lady Gzowski, Dr. Augusta Stowe-Gullen, Adelaide Hoodless and our own, Carla Kozak.

The organization has sent representatives to government boards and international bodies such as the League of Nations. The Council played a key role in creating the Victorian Order of Nurses, the Children's Aid Society, and the Canadian Association of Consumers. One of the first affiliate organizations was the Women's Art Association of Canada, of which Lady Aberdeen was the sponsor. (The Ukrainian Women's Association of Canada has been an affiliate since 1933.) It has also played a role in developing the Women's Bureau of Labour Canada, the Federal Bureau on Ageing, and supported the call for the Royal Commission on the Status of Women, which created the Canadian Advisory Council on the Status of Women.*

*www.wikpedia.org

Shemeluck-Radomsky, Helen Raycheba, Johanna Michalenko, Mary Maduke, etc. Through the NCWC, UWAC influenced the Federal Government to establish the Department of Home Economics and Domestic Management in Canada, which eventually evolved into the "Canadian Association of Consumers", then the "Consumers' Association" and later the Department of Consumer and Corporate Affairs. Thanks to the NCWC with the input of the UWAC, the Federal Government established the departments of Women and Gender Equality and of Canadian Heritage.

Союз Українок Канади— член Національної Ради Жінок Канади від 1933-го року. Історія нашого членства в цій організації є довга та цікава. Я закликаю всіх прочитати про НРЖК у книзі «Півсторіччя на Громадській Ниві» написана Наталею Когуською та видана 1986 р. Деякі видатні референтки НПЖК нашої організації були такі: Карла Козак (бувша голова), Орися Сушко, Ганька Романчич, Леся Хорош-Ґреґорі, Савеля Стечишин, Дарія Янда, Софія Василишин, Катерина Міськів, Мирося Дікур, Анна Токарек, Галина Гнатишин, Розалія Драґан, Галина Мельник, Леся Івасюк, Леся Ґреґорі, Анастазія Шемелюк-Радомська, Галина Райчиба, Іванна Михайленко, Марія Мадюк, та інші. Під упливом Ради, Федеральний Уряд Канади створив «Відділ домашньої економії та адміністрації», який з часом перемінився на «Союз канадських споживачів», тоді на «Союз споживачів» та нарешті на «Відділ справ споживачів та корпорацій». Також відкрили такі відділи: Відділ жіночої рівноправности та Відділ канадської спадщини.

The NCWC April, 2020 Newsletter states "the current crisis is likely to have a distinct and disproportionate impact on women...Still women continue to lead efforts to protect and serve their communities, as leaders and policy makers, health care professionals, caregivers and as workers supporting essential infrastructure. Over half of all female workers (56%) are employed in occupations involving...caring, clerical, catering, cashiering and cleaning. These are mostly poorly paid workers, and they are standing between us and catastrophic illness and economic depression..." Primary care and long-term care systems are staffed largely by women.

У обіжникові Ради місяця квітня заявляють, що «поточна криза матиме чіткий та непропорційний вплив на жінок... незважаючи на це, жінки продовжують трудитися, щоб захистити та обслуговувати громаду, у ролях лідерів та політиків, медичних працівників, вихователів та як працівники, що підтримують необхідну інфраструктуру. Більш половини всіх жінок-робітниць (56%) найняті як доглядачки, секретарки, кухарки, касирки та прибиральники. Цим жінкам плачено мало, хоч вони стоять між нами та катастрофічною хворобою та економічною депресією.» Переважна більшість працівників нашої медичної системи це—жінки.

Women represent over 90% of nurses, 75% of respiratory therapists and 80% of those working in medical labs. Up to 90% of personal support workers (PSWs) who do the lion's share of work in long-term care homes and home care work are women. These jobs carry a high risk of exposure to infection. They are also least likely to offer important employee protections such as paid sick leave or health benefits. Often, they offer only part-time or irregular hours. The NCWC has identified these

support programs as announced by Prime Minister Justin Trudeau during his daily report:

- Support programs for workers (Emergency Care and Emergency Support Benefits)
- Temporary Canada Child Benefit increases
- GST relief
- Moratorium on repayment of student loans
- Doubling the funding of the Reaching Home program for homeless individuals
- Increased funding for shelters
- An Indigenous community support fund
- Extended deadline for those who have a CRA payment
- Business supports

including tax deferrals and wage subsidy.

The 127th NCWC Conference and AGM has been postponed until October 15, 2020 and resolutions are to be submitted by August 15. They will address measures that should help women and families should the government's programs be inadequate.

Через НПЖК ми маємо можливість впливати на законодавців, щоб покращити життя для усіх. Наступний З'їзд відбудеться аж у жовтні.

Let us all make an effort to assist frontline workers, victims of Covid-19 and their families, and our neighbours. Let's continue to wash our hands frequently and distance ourselves. I urge younger women to join UWAC in our lobbying of governmental agencies via the NCWC, an organization with a proven track record. And I urge you all to stay safe and healthy.

Старaймося помогти нашим медичним працівникам, хворим та їхнім родинам, і нашим сусідам. Миймо часто свої руки. Старaймося віддалитися одна від другої. Закликаю молодих сил причепитися до Союзу Українок Канади та належати до Національної Ради Канадських Жінок у своїй історичній праці на добро канадському суспільстві. Будьте здорові!

Darcia Moskaluk-Rutkay
Одарка Москалюк-Руткай

Message from the Promin Administrator

Betty Corlett

I sincerely hope that the Covid-19 pandemic situation has not affected any of our readers and their families in a negative way. It has been a trying time for all of us. While I know the Easter issue was received very late by some readers, the June/July Promin seemed to be timely. Our editor, Leona Bridges, and layout editor, Dobr. Erin Haugen, are right on time with deadlines, and our printer and Canada Post are doing their best, but there have been some hiccups along the way.

I have not culled the Promin readership database in quite a while, so some of our readers may be enjoying the magazine more than a year past their expiry date. In an effort to keep Promin viable, I will be reviewing the expiries in August and if your subscription has not been paid for a year, I will have to remove you from the mailing list. Please consider renewing and paying your arrears. I am happy to receive your renewal cheques, donations to the Press Fund or monies donated in memoriam. Remember that a Promin subscription makes a lovely present to a friend or relative. The gift that keeps on giving – an issue every two months! I hope to hear from you soon. Stay safe and healthy.

Betty Corlett
Promin Administrator

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A Ukrainian Canadian *In Brazil*

You may remember me as a National Youth Organizer with CYMK-UOY. In my numerous years in CYMK, I came to understand that a Ukrainian Orthodox Canadian has a fairly predictable life cycle—we start at home, in our local parishes. As we get older, toward high school age, we start exploring further from home—National CYC Conventions, Sobors, etc. Then comes University, at which point we join a new local parish and, often, a local Orthodox club or Ukrainian Students' Club. When we start our first jobs, we sometimes travel even further away, exploring the world and developing our careers. However, once we find that special person and are ready to start a family, we often consider moving back home, rejoining the organizations of our youth. In the end, an individual will often come full circle.

I am currently at the exploring stage, living in Brasilia, Brazil. And as many good stories go, it was love that brought me here! My husband is someone that I met on my first move across Canada to St. John's Institute in Edmonton. The rest is history! As of May, 2020, it has been three years that we have been living here and what a period it has been! Moving across Canada causes one to evaluate how one does things. An international move causes even more introspection! In the next few issues of Promin, I'd like to explore culture, self-reliance and individualism versus collectivism.

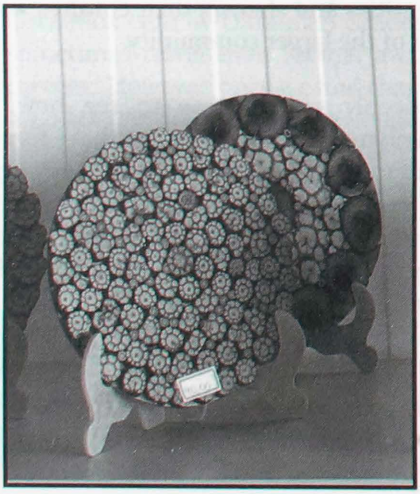
Living in a different culture is difficult, especially coming from a Ukrainian-Canadian one, which is neither purely Canadian nor purely Ukrainian (I'll speak about this more in relation to individualism versus collectivism). People, friends and taxi drivers alike, often ask me what I miss about Canada—and honestly, I miss our brand of multiculturalism.

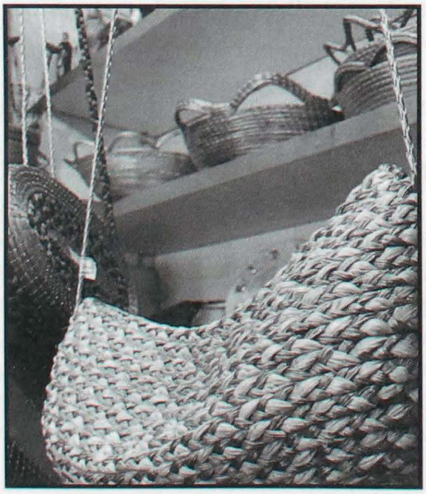
In larger Canadian cities, we have grown up with a plurality of ethnicities. Nevertheless, on my first visit to Brazil, I was expecting a certain amount of homogeneity. What a shock! Brazil is one the most visibly diverse nations I've visited outside of Canada and the US. Before 1900, Brazil was inhabited by indigenous peoples, the colonists (chiefly Portuguese), and African slaves. During the 120 years that followed, there has been much intermixing. As for the large Ukrainian community we've all heard of, a significant number of Ukrainians emigrated to Brazil at the turn of the 20th century and as a result of the world wars. However, together with them came many other European immigrants, including Italians, Germans, Japanese, Lebanese, Polish and Syrians. In my experience, most Brazilians have never actually heard of the Ukrainian community in Brazil, regardless of the large number we believe to exist in Southern Brazil.

All six immigrant cultures (excluding Ukrainians) have heavily influenced the Brazilian food scene. That said, other than food, these cultures don't seem to have added much to the culture as a whole, generally remaining quite insular. In fact, this divide is so pronounced that at one point the three southern states tried to establish their independence from Brazil. Historically speaking, the states that these immigrant groups occupy (excluding Sao Paulo state) were only colonized by these groups because the Brazilian Government had been trying to secure these lands from the surrounding nations. The original Portuguese colonies were mostly in the north and only as far south as Rio de Janeiro (also a state). Modern Brazil has a population of mixed race and ethnicity. In fact, as the saying goes in Brazil, "you can never tell who's Brazilian or not."

That said, I still miss the larger international scene that we have in Canada! Having friends from all over the world, seeing plurality in the ways that people live, cook, speak, and create. When a stranger asks what food I miss from Canada, or "what is Canadian food?", the first thing that comes to mind is the variety! Yes, of course, I miss varenyky, kutia, kovbassa, makivnyk, dill, patychky (not that I can eat any of these anyway, being gluten intolerant, and most others I can still make) but I also miss some good old Chinese food, Greek food, bagels, real Mexican corn tortillas, Filipino food... the list is pages long! And with that, I miss our international festivals, like the CNE (Toronto), Heritage Days (Edmonton) and all of the local ethnic festivals in Toronto. I miss communities proudly affirming their identities and sharing their cultures with the rest of the larger community.

It deeply saddens me to see how many Brazilians seem to ignore, or have forgotten, their roots. Over the past three years, through conversations with family and students (as I am currently teaching English privately), I've discovered very few know their family trees, let alone where their families are from. This is especially true for those who have African ancestors. There seems to be shame associated with having an African ancestor, and they avoid learning anything about them.





Like the USA, Brazil has become a melting pot of cultures, with discrimination inherently built in. In Brazil, it often feels like being different is bad (unless you're a foreigner like myself). And having grown up fundamentally different from those around me, it has been difficult to adjust to this new reality. I miss the richness of multiculturalism expressed.

Living in a richly cultural society there are dates, festivals and events that rarely change. You could say these routines or traditions ultimately allow us to measure the passage of time. As Ukrainians, we don't only celebrate the civic holidays - Thanksgiving, latin Christmas, New Year's, Valentine's Day, English Easters, but we have St. Nicholas (not celebrated in Brazil), Orthodox Christmas and caroling, Malanka, Jordan, Taras Shevchenko, Palm Sunday, Orthodox Easter, Zeleniy Sviata, Ivana Kupalo, Den' Nezalezhnosty, and Holodomor Awareness... A year without these is an empty year. And without weather to delineate the four seasons, it seems as if time almost stops.

Sadly, not everyone values such traditions. You can be sure that Brazil has many holidays associated with the religious calendar, but most have now been abandoned and people simply treat them as extra vacation time (cue Tevye's earnest rendition of "Tradition!"). Yes, there is a difference between tradition and heritage—we can choose to update and develop our traditions without risking losing our family or membership in a community. In Brazil, people are more interested in becoming more modernized, becoming "westernized" or, more specifically, "Americanized", than in maintaining their own heritage.

We, Ukrainian Canadians are blessed to come from a rich, varied and complex heritage. Perhaps we are tired of hearing this, but it's true. I have had to search high and low to find examples of ethnic heritage here, other than food, music and modern art, in a country of over 200 million people! I have been looking for examples of ceramics, tapestry, carving, painting, natural fibre weaving, jewelry, poetry... And why? Because I personally want to be able to learn about their culture and, afterwards, share my culture with them. I think it's hard for someone to appreciate another culture if one has no personal reference.

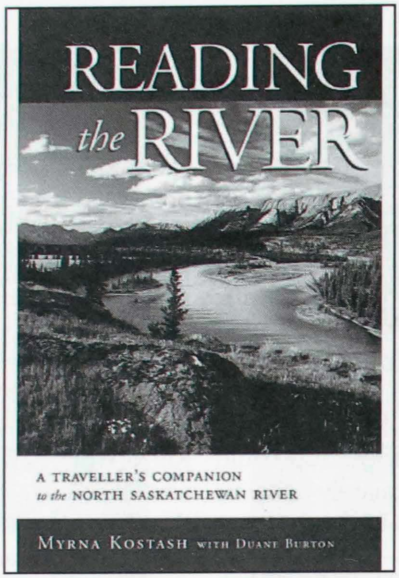
Brazilian handicrafts that I have been able to find seem to be quite rudimentary. Arts and crafts are rarely taken to the next level (the exceptions being Rio de Janeiro and Sao Paulo). Which reminds me—where were Ukrainian arts and crafts developed, in the cities or in the villages? Maybe it depended on the activity. I want to see Brazilians further celebrate their culture, their roots and their arts, be it one of the thousands of indigenous groups, the African communities or the Portuguese colonists (although this last cultural influence is a hard-sell as there is still some enmity between the Portuguese and other Brazilians)! I want to see them proud of their traditions, and, with this pride, bring sophistication to their traditional arts. The sad truth is that indigenous handicrafts that are currently being sold are generally way out of the pay range of the average Brazilian.

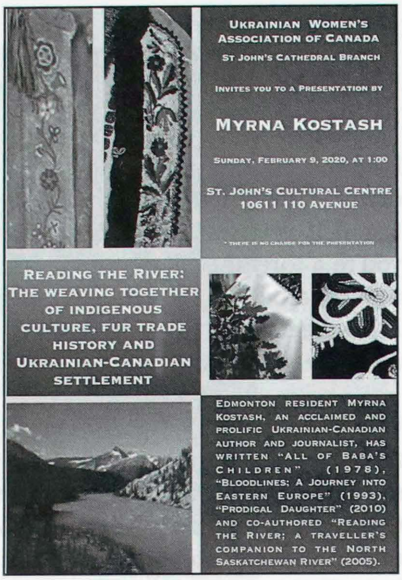
I have included photos of beautiful, artisan-crafted and reinvented traditional items made in Brazil. The excellent news is that the interest in arts and crafts is growing and artists are looking to develop their skills further! I welcome the challenge of encouraging Brazilians to take pride in their arts and crafts and in their heritage.

This is a first instalment of my musings about Brazil. I also welcome any and all comments (which hopefully can lead to wonderful discussions) via cakowalenko@gmail.com.

Christina Kowalenko

Editor's Note: Thanks to Darcia Moskaluk-Rutkay for reaching out to Christina and securing this article.





UWAC St. John's Cathedral Branch, Edmonton
Invites Myrna Kostash to Fellowship

On February 9, 2020, Myrna Kostash was guest speaker at a fellowship luncheon at St. John's Cathedral Parish. Well-known prairie writer, Myrna has combed the available literature to compile a compendium of writings - poetry, fiction and non-fiction—from those who spent time reading the North Saskatchewan River. Beginning with Saskatchewan River Crossing, at the river's source, she takes the reader through 21 communities along the North Saskatchewan, from Edmonton to Prince Albert, from Shandro Crossing (Alberta) to The Pas (Manitoba). Included are the words of people from writers like Hugh McLennan, Eli Mandel, Aritha van Herk, John V. Hicks, and Tomson Highway, to the explorer Alexander Mackenzie, 19th Century mountaineer James Monroe Thorington, to a Cree legend. *Reading the River* opens with an introduction by Myrna Kostash and a charting of the geological origins of the North Saskatchewan River, and it closes with The Future River, a commentary in several voices on, among other things, the river's likely return to a place of prominence in prairie lives, not as a transportation route, but this time as a source of crucial fresh water.

Myrna spoke about the difficult journey the first wave of Ukrainian setters experienced as they began to settle in Alberta. She shared some of the conditions that the settlers faced and stories of their interactions with Indigenous people. Following her talk, audience members were allowed time for questions. Myrna's thought- provoking presentation was very well received by those in attendance.

The book can be purchased at www.amazon.ca or at www.chapters.indigo.com or one can borrow a copy from one's local library.

Researched and prepared by Leona Bridges

Photos and Poster by Myroslava Chomiak

Embroidered Memories Exhibit Comes to Alberta

June 1-30, 2020 at the Alberta Council for the Ukrainian Arts Gallery

Embroidered Memories is a folk-art installation and exhibit that features over 750 embroidered Ukrainian Canadian pillows - real ones and photographs, gathered from across Canada. They fill the exhibit space, paying homage to the over 150 artisans who skillfully expressed themselves with a needle and thread.

This exhibit was first shown at St. Vladimir's Institute in Toronto in the spring of 2018. Its next stop was Oseredok Ukrainian Cultural and Educational Centre in Winnipeg in the fall of 2019.

For some, these beautiful artifacts evoke a deep, intuitive cultural bond to the Ukrainian homeland and immigrant experience. For others, these *podushky* represent thousands of hours of detailed stitchery and artistic excellence. For me and my two companions, it was a delightful way to spend an afternoon, albeit wearing our face masks and having booked an appointment before coming due to the restrictions of the Covid-19 pandemic.

Inspired by her master's thesis in Ukrainian Folklore, this installation was created by renowned Canadian artist/curator, Larisa Sembaliuk Cheladyn. It features pillows she collected across Canada from Sidney, BC to Sydney, NS.

In Edmonton, it was beautifully displayed in ACUA's new gallery—a large space added to the existing offices by breaking through a neighbouring wall. The new gallery allowed for appropriate social distancing of visitors.

Among the lovely pillows were story boards featuring the reminiscences of collectors, embroiderers and family members. A typical bride's dowry was displayed along with an old Singer sewing machine, used to create pillow seams. Memories of embroidery classes, bees, and living room décor from times past lent an air of nostalgia to the visit.

The play of colour, motif and texture in these incredible cushions brings joy to the senses. They come in a variety of sizes with the embroidery done on various textiles.

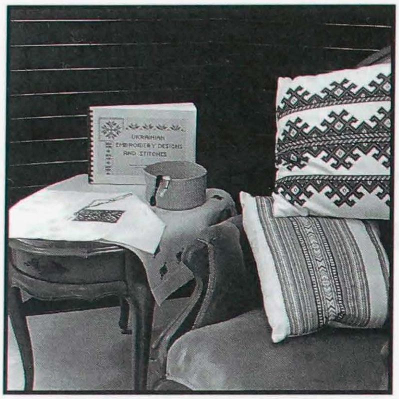
In the early 1900s, many Ukrainians made the journey to Canada with only the clothes on their backs and a trunk of essential supplies. Very few decorative items were brought. Once the basic necessities—food, clothing and shelter—were in place, women turned to embroidery for entertainment. Their first project was often a pillow.

During the interwar years, *Nova Khata*, a woman's magazine published in L'viv, featured *podushka* patterns created by designers that had studied in Paris and Prague. They were inspired by traditional patterns found in the villages of rural Ukraine. After WWII, a third wave of immigrants brought with them a new repertoire of patterns that they had collected and created while living in displaced persons' camps in Europe.

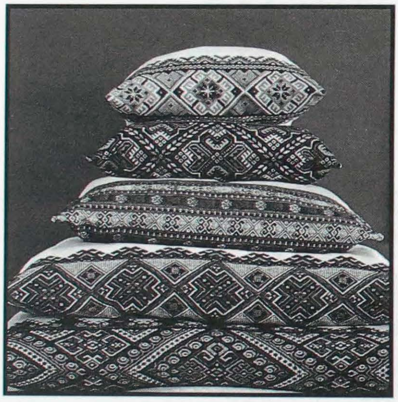
Embroidery became very popular in North America throughout the 1950s and 60s. Local churches and Ukrainian National Federation halls hosted weekly classes. Experienced and dedicated artisans were invited to share their needlework knowledge. Embroidered pillows were common projects for learning the different stitches and craft sales became profitable fundraisers.

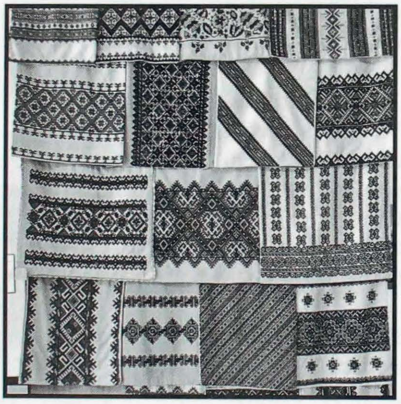
No longer present in many of our living rooms, it was indeed a wonderful trip down memory lane seeing these *podushky* of the past.

Leona Bridges (text and photos) with Larisa Sembaliuk-Cheladyn

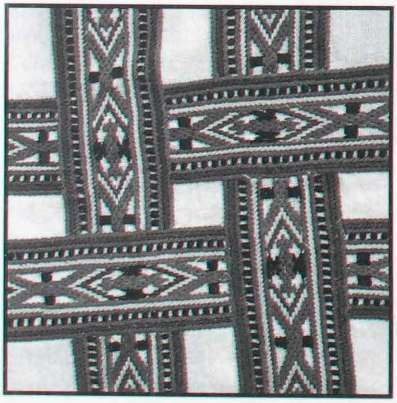


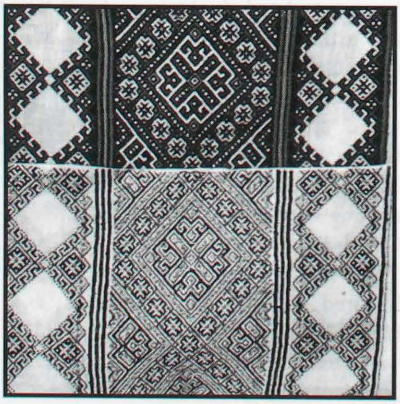
Above left to right: 70s psychedelic, An excellent reference on embroidery, Katherine Yereniuk's Christmas Pillow.





Above left to right: Panel 2, Bridal dowry, Panel 3.





Above left to right: Detail, Singer Sewing Machine, As beautiful on the back as on the front.

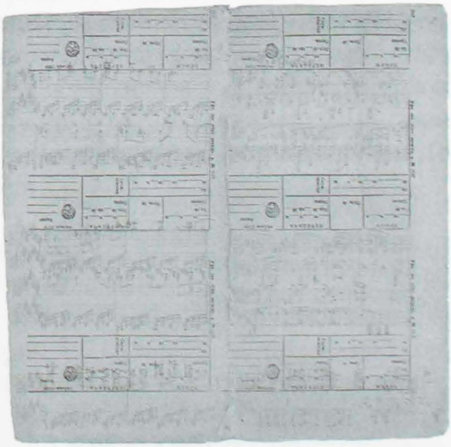
Рідне слово

Срібна злива в залізній кімнаті

«Що є доля людська? Чого в ній більше: приречення, випадковості, здійснення своєї волі?
Сама роздача цих акцентів кожному - вже доля.
Зараз, через більш ніж півстоліття після відходу з життя мого батька, я замислююся над жорстокою примхливістю його долі, в якій сплелися всі параметри - і випадковість, і доля, і воля. Жорстокість його долі <........> - найкраща частина його життя була кинута на дно соціального відкидання <...> »

(В.В. Задерацький «Per Aspera ....»)

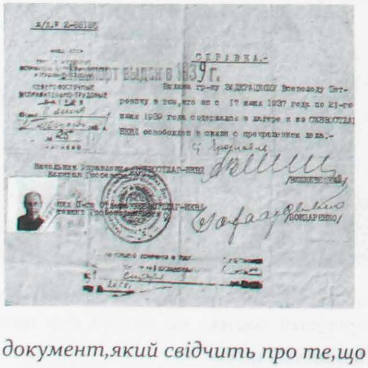
Божественнізвукиз'являлисяраптово та нізвідки ...... Вони з'являлися в нічній тиші тюремного барака, в тихі вечори з каторжниками та в важкі робочі будні табору «СевВостЛаг», що розмістився в долині річки Колима. Але вони з'являлися завжди .... І йому хотілося втілити їх, то в чітку логічну структуру багатоголосся, то в переливчасті різними фарбами акорди. А сьогодні день виявився особливим. Вдалося домовитися з охоронцем принести до камери папір та олівець. Правда папір не зовсім підходить до цієї справи. Мало того, що немає лінійок для нот, так писати доводиться нотні знаки поміж рядками телеграфного бланка. Він має надію, що все таки повторить подвиг великого Й. Баха та пройде ще раз цей шлях у всіх тональностях, поєднуючи імпровізацію з конструкцією, прелюдію з фугою. Можливо саме такі думки мав композитор Всеволод Задерацький, коли створював одне з геніальних творінь XX століття — «24 прелюдії і фуги для фортепіано».



телеграфний бланк, на якому був написаний фортепіанний цикл.

«Категорія характеру, волі, прагнення іноді виявляється сильніше будь-яких життєвих негараздів. Життя В.П. Задерацького - дивовижний приклад того, як можна протистояти долі, якщо вона не смертоносна і все ж зберігає для життя якийсь простір. Навіть стиснутий до масштабів тюремних, виключаючий індивідуальну діяльність, цей життєвий простір може виявитися наповненим творчою волею і творінням. Але для цього, мабуть, слід мати розум, не схильний до спокуси зваблювання, досягнутої вдачею» (зі спогадів сина В.В. Задерацький в книзі« Per Aspera .... »)

Це було третє тюремне ув'язнення композитора, у березні 1937 року, саме жорстке і важке, у Сибіру на Колимі. Під час обшуку в його квартирі знайшли партитури великих німецьких композиторів Р. Вагнера і Р. Штрауса та звинуватили його в пропаганді фашистської музики.



СПРАВКА.-

Паспорт выдан в 1939 г.

Выдана гр-ну ЗАДЕРАЦКОМУ Всеволоду Петровичу в том, что он с 17 июня 1937 года по 21-го июня 1939 года содержался в лагере и по СЕВВОСТЛАГ НКВД освобожден в связи с прекращением дела.-

документ,який свідчить про те,що В.Задерацький був у тюремному ув'язнені.

Прший раз його раптово заарештували в 1922 році. Йому нагадали про те, як він навчав музичній літературі та грамоті царевича Олексія, служив офіцером в Білій армії. Навіть не вберіг від арешту той факт, що врятував його від розстрілу в полоні у червоних Ф. Дзержинський, який всю ніч слухав через стінку його гру на роялі в покинутій садибі.

«Я не пам'ятаю, щоб він скаржився на життя, проклинаючи свою долю, бурхливо обговорюючи (і засуджуючи) ту пекельну дійсність, в яку він був занурений. Він ніколи не згадував про свої тюремні поневіряння, і не тільки з причин безпеки своєї та ближніх, але через втечі від подібних думок і спогадів, втечі в творчість, втечі в глибини власної, освітленої внутрішнім світлом душі» (зі спогадів сина В.В. Задерацький в книзі «Per Aspera ....»).

У 1926-му році його знову заарештували. В той час В. Задерацькому було всього лише трохи за тридцять, і дещо вже вдалося написати. Але більшовики безжалісно знищили всі написані твори. Жити йому зовсім не хотілось. Але дві фортепіанні сонати вже з'явилися в його голові - музика звучала, струменіла і змушувала жити і творити далі.

«Доля вирішила забезпечити його розум аналітичною спостережливістю, що

виключає акцент на самоспокусі, самозакоханості (бо він постійно спостерігав над самим собою), у сподіванні на злети і так само без акцентів на почуття відчаю та безвиході в періоди життєвих негараздів. Характер, розум і творчий простір душі були його притулком у всіх випадках »(зі спогадів сина В.В. Задерацький в книзі« Per Aspera .... »).

Коли все ж таки вдалося покинути сталеві стіни тюремних кімнат, під арешт були взяті всі його твори: їх не публікували, ніколи не виконували, безжалісно критикували та приховували від слухачів. Незважаючи на це В. Задерацький продовжував писати. Ось і з'явилась «срібна злива» з прекрасних фортепіанних звуків. Саме так назве В. Задерацький фортепіанну п'єсу, в якій він цитуючи і наближаючись до стилю французького імпресіоніста К. Дебюссі, немов простягає йому руку підтримки і стає в опозицію до радянського уряду. Після цього випадку В. Задерацький був звинувачений у формалізмі.

Нарешті, влітку 1949 він приїхав до Львова. Вперше в житті він знайшов роботу в консерваторії, виступив як піаніст з сольними концертами в Дрогобичі, Коломиї, отримав паспорт і можливість жити в зручному для нього середовищі.

«<.........> в кінці життя він свідомо повертається на Україну. Я чув, як він говорив своїй дружині (моїй матері - Валентині Володимирівні Перловій-Задерацький, це було в Краснодарі в 1944 р), що йому хочеться пожити на Україні, що йому здається, ніби там життєві реалії, що склалися навколо нього, пом'якшають, і життя його, можливо, стане більш гармонійним »(зі спогадів сина В.В. Задерацький в книзі« Per Aspera .... »)

Раніше, коли він приїджав до Житомира, згадував свої дитячі роки в Рівному і сподівався на отримання довгоочікуваної свободи для себе і своїх творів. Він вирішив спростити свою музичну мову і скласти два фортепіанні концерти для дітей, використовуючи народні українські пісні.

«Його життя ніби «закільцювали »на тих же землях, фінал його існування відбувся в безпосередній близькості від місця народження, і весь останній період творчості — яскраве свідчення природного засвоєння самих різних національно-етнічних українських імпульсів» (зі спогадів сина В.В. Задерацький в книзі« Per Aspera .... »).

Але довгоочікувана прем'єра фортепіанних концертів у спілці композиторів Києва так і не відбулася. Війна тепер розгорілася «пером і папером», на сторінках музичного журналу «Радянська музика».

І все ж, срібна злива залишалася в його творах. Один з перших виконавців і дослідників творчості В. П. Задерацького, піаніст Яша Нємцов, на питання в одному

інтерв'ю, чому в музиці В. Задерацкого немає відчаю, відповів: «... В. Задерацькій писав музику не для того, щоб проілюструвати життя там, а щоб зберегти це життя, зберегти своє відчуття людини і музиканта. Звичайно, якісь враження про табірне життя відбилися, але, я думаю, велика частина його циклу "24 прелюдії і фуги для фортепіано" пов'язана з враженнями, яких у нього там не було. Зі спогадами про весь світ, який був вкрадений у нього, він створив свій мікрокосмос за допомогою музичних засобів. Там така палітра емоційних станів і рухів душі, які формують життя кожної людини! І якраз ту неймовірну обмеженість життя, яку представляє табір, він своєю музикою подолав. Я думаю, що коли композитор сидить в таборі та з нього намагаються зробити табірний пил і знищити в ньому людину, він як раз пише музику людську. Він просто пише музику, щоб залишитися людиною, <....> ». І далі додав: «Жоден інший композитор подібного масштабу не піддавався протягом всього свого життя настільки послідовного політичного придушення. <....> Тільки тепер розкривається перед нами визначна творчість».

Маргарита Іванова –Гросс
кандидат мистецтвознавства
викладач училища мистецтв та культури
ім.Д.С.Бортнянського ,
м. Суми, Україна.
rita.ivanova-grosse@ukr.net

Silver Rain in the Iron Room

"What is human destiny? What more is there: predestination,
chance, the embodiment of one's own will?
The very distribution of these things to each person already constitutes one's fate.
Now, more than half a century after the death of my father,
I think about his cruel whimsical fate, wherein all
parameters were intertwined—predestination, chance,
and freewill. The malevolence of his fate...
- the best part of his life was ruined by his being shunned... "

(V.V. Zaderatsky "Per Aspera...")

The divine sounds arrived suddenly and out of nowhere ... They hung in the night silence of the prison barracks on quiet evenings as he sat with the other inmates and on difficult working days as he laboured in the SevVostLag camp in the Kolyma River valley. However, the sounds always came to him... and he wanted to give them life, whether by structuring them logically using polyphony, or by creating chords shimmering with different colors. Today was a particularly successful day. He begged the guards to give him paper and a pencil and they did so. True, the paper was not quite suitable for his purposes. There were no lines to accommodate the notes. It

was telegraph paper! Still, it might be possible for him to repeat the feat of the great Johann Sebastian Bach—to combine improvisation with construction and produce a prelude and fugue in each tonality. Thus, was composed one of the most brilliant creations of the twentieth century, "24 Preludes and Fugues for Piano" by Vsevolod Zaderatsky.

"Character, will, and aspiration sometimes turn out to be stronger than any misfortune. The life of V.P. Zaderatsky is an amazing example of how to resist fate, if it is not fatal and still leaves space for living a life. Even in prison, denied individual freedom, man can retain his creative will and be creative. However, for this, perhaps, one must be wise, not giving in to the temptation of relying on luck instead of on character." (from the memoirs of the son of V.V. Zaderatsky in the book "Per Aspera ...")

This was the composer's third imprisonment in March, 1937, the most severe and difficult, in Siberia in the Kolyma. During a search of his apartment, the scores of the great German composers, R. Wagner and R. Strauss, were found, and he was accused of propaganda and of promoting fascist music.

The first time he was arrested was quite suddenly in 1922. He was accused of having tutored Tsarevich Alexei, having taught him music history and literature. In addition, he had served as an officer in the White Army. Even the fact that F. Dzerzhinsky had saved him from being shot when captured by the Reds, having listened all night to Zaderatsky play on a grand piano through the wall of an abandoned villa, did not save him from arrest.

"I do not remember him complaining about life, cursing his fate, vigorously discussing (and condemning) that hellish reality in which he was immersed. He never recalled his prison ordeals, not only to ensure his own and his neighbours' safety, but to escape from such thoughts and memories, to escape into creativity, to escape into the depths of his own soul, illuminated by inner light " (from the memoirs of V.V.'s son Zaderatsky in the book "Per Aspera ....")

He was only a little over thirty when he was arrested again in 1926. By this time, he had already managed to compose something. The Bolsheviks mercilessly destroyed all of his written works. He ceased to want to live, however, two piano sonatas came to mind and the music forced him to carry on and create.

"Fate equipped him with an analytical outlook, excluding self-seduction and narcissism (he constantly disciplined himself), hoping for better times and resisting feelings of despair and hopelessness during life's adverse periods. Strong character, wisdom and creativity were his refuge in all cases" (from the memoirs of his son V.V. Zaderatsky in the book "Per Aspera ...").

When he finally managed to leave the steel walls of prison behind, all of his compositions were taken from him: they were never published, they were never performed, they were ruthlessly criticized and hidden from audiences. However, V. Zaderatsky continued to compose.

He wrote a piece called "Silver Rain", in the style of the French impressionist, Claude Debussy, in support of that composer and in opposition to the Soviet government. After that, V. Zaderatsky was accused of formalism.

Finally, in the summer of 1949, he came to Lviv. For the first time, he got a job at the Conservatory, performed as a pianist with recitals in Drohobych and Kolomyia, received a passport and had the opportunity to live in a comfortable environment.

"<...> at the end of his life he made the decision to return to Ukraine. I heard how he told his wife (my mother, Valentina Vladimirovna Perlova-

Zaderatska; it was in Krasnodar in 1944) that he wanted to live in Ukraine, that he thought that the attitude toward him had softened, and life there, perhaps, would return to normal"(from the memoirs of his son V.V. Zaderatsky in the book "Per Aspera ....").

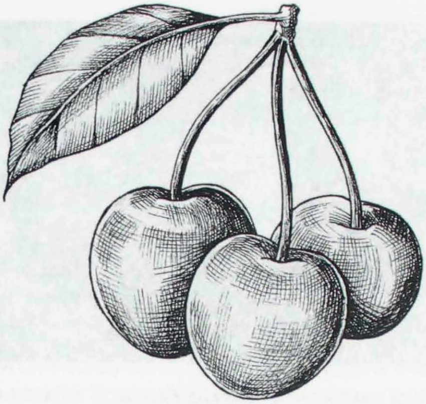
Even earlier, when he came to Zhytomyr, he recalled his childhood years in Rivne and hoped for a long-awaited freedom for himself and for his compositions. He decided to simplify his musical language and compose two piano concertos for children based on Ukrainian folk songs.

The loop of his life was to close in the immediate vicinity of his birthplace, and the entire last period of his work is a vivid testimony to his mastery of the most diverse national-ethnic Ukrainian impulses"(from the memoirs of the son of V.V. Zaderatsky in the book "Per Aspera .... ").

However, a long-awaited, planned premiere of piano concerts with the Kyiv Composers' Union did not take place. A war of "pen and paper", flared up on the pages of the music magazine *Soviet Music*.

In spite of this, a silver rain of piano notes persisted in his compositions. One of the first performers and researchers of V.P. Zaderatsky's work, pianist, Yasha Nemtsov, when asked in an interview why V. Zaderatsky's music is not desperate, replied: "... V. Zaderatsky did not write music to illustrate life there (in the labour camps), but in order to save his life, to keep his sense of humanity and his identity as a musician. Of course, some aspects of camp life were reflected in his music, but, I think, most of his cycle, "24 Preludes and Fugues for Piano", does not represent the camps, but life outside those camps. Through music, he recalled the life that had been stolen from him. Each person experiences such a range of emotion and spirituality. Zaderatsky, by virtue of his inner fortitude, overcame the restrictions of life in a labour camp with his music. I think that when a composer is confined to a camp, where he is abused physically and psychologically, he writes music to preserve his human dignity." He added: "No other composer of his equal has been subjected to such consistent political repression throughout his life. <....> Only now is his remarkable creativity being revealed to us. "

Written by: Margarita A. Ivanova-Grosse,
PhD (Music History)
Translator: Robert S. Grosse, MA (History)
Editor: Leona Bridges



FOR THE LOVE OF GARDENING

SOUR CHERRIES AND CHERRY POWER

Introduction. I first wrote about cherries in an article entitled "Cherry, Cranberry or Chokecherry Jams, Jellies and Preserves" in the 2015 August/September Issue of Promin. This article is about protecting your fruit trees from voles, selecting sour cherry cultivars, and ways of using cherries beyond making jams, jellies and pies.

Evans cherry seedlings. We first acquired Evans cherry seedlings in 1997 when my instructor provided us with seedlings that were propagated using the technique called tissue culture. This technique replicates the parent plant from a cell that is grown in a medium kept in a sterile environment. Within five years or so, the Evans cherry samples grew and we were harvesting cherries in our backyard. However, after this winter, our harvest will be less bountiful, as voles chewed away the bark around the base of one Evans cherry and halfway on another and all around the base of one Nanking cherry. The Evans cherry tree with the partially eaten bark blossomed, but the other two died.

Resolve to overcome pests.

Vole damage

Some authors suggest setting up a barrier of hardware cloth fence wrapped around the base of the tree or shrub to protect it from voles. The authors of the website below suggest possible repellents such as Skoot and Bobbex. (https://gardening.usask.ca/OLDcontent-diagnostics/pests-articles/mice-and-voles.php) Besides barriers and repellents, keeping the grass cut short, and the yard clean of food sources will help as well. Removing all grass

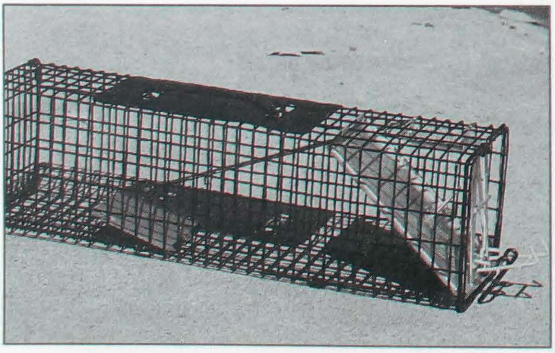
Dead Evans cherry tree due to vole damage

Vole damage at the base of Evans cherry tree

and growth from around the base of trees and trampling down snow around trees in winter will keep the area exposed. Voles do not like to be out in the open. Another alternative is using vole traps. Ball (1990) suggests baiting snap traps with peanut butter or bacon or a mixture of rolled oats and peanut butter. Humane traps, such as two-door live cage traps, are also available.

Cherry maggot fly

This is another pest that inserts eggs into cherries from mid-May to mid-June. Maggots develop in the cherry, will crawl out of the fallen fruit, and burrow into the soil where they overwinter. Remove and destroy all fallen fruit immediately. Picked cherries with maggots can be culled, as affected cherries will float up in a container of water. I will test this method this season. I get rid of cherries with a darkened colour and also check for maggots when I cut the pitted cherries in half.



Two-door live cage trap for voles and other pests

(https://gardening.usask.ca/OLDcontent-diagnostics/insect-articles/insects-on-fruit/cherry-maggot-fly.php)

Replacing the dead cherry trees. We have purchased two cherry trees: **Juliet "*Prunus*"** and **Crimson Passion "*Prunus X kerrasis*,"**, both from the Romance series of sour cherries. Juliet cultivar grows up to 6.5 feet, bears dark red cherries 5 grams in weight, ripens in early to mid-August, has excellent flavour and is best for eating fresh. Crimson Passion cultivar grows up to 5.5 feet, also produces dark red cherries that are 6 grams in weight, ripens mid-August and has the sweetest flavour. The breeding program at the University of Saskatchewan has produced other cold hardy sour cherry cultivars including **Romeo**, **Valentine**, **Cupid** (also in the Romance series). **Carmine Jewel** was first released in 1999. It grows 6.5 feet high, produces cherries that are black red and 3.5 grams in weight, and are great for processing and eating. Romeo grows 6.5 feet, bears dark red cherries 4.0 grams in weight and ripens mid-August. Valentine grows 8 feet high, produces medium red cherries 4.5 grams in weight, ripens early to mid-August and has a tart flavour. These cherries are great for processing. Cupid also grows 8 feet, produces dark red cherries 6.5 grams in weight, blooms and produces fruit later that the others, but has the largest fruit. (gardening.usask.ca/.../sour-cherries.php)

Sour cherry power. The Romance cherries contain more antioxidants than sweet cherries and have the potential of preventing infection, degenerative disease and inflammation. They improve cognitive

function, prevent heart disease and play a role in anti-cancer, anti-inflammation and in improving sleep patterns. (https://cherryproducers.ca/pdf/CherryBooklet.pdf)

Evans Cherry Liqueur. The inspiration to make cherry liqueur came from enjoying a complimentary glass of homemade cherry liqueur provided at the end of our meal at "Taste of Ukraine" Restaurant in Edmonton, AB. Their version used a sugar syrup, cherries and vodka that was ready in three weeks. Since then we have made liqueurs from raspberries, Nanking cherries and Evans cherries.

Process. The three-step process of making liqueur requires steeping, straining and filtering. The ingredients required are sugar or a sugar syrup, alcohol and flavourful ingredients such as fruit, herbs, spices or nuts. Mimi Freid's pamphlet called *Making Liqueurs for Gifts* is an excellent resource, full of recipes and ideas for making herbal, specialty or fruit liqueurs for Christmas or other special occasions.

Recipe for cherry liqueur.

Ingredients:
2 lb. sour cherries
6 cups vodka (or 3 cups pure grain alcohol + 3 cups water)
3 cups sugar (adjust to your taste)

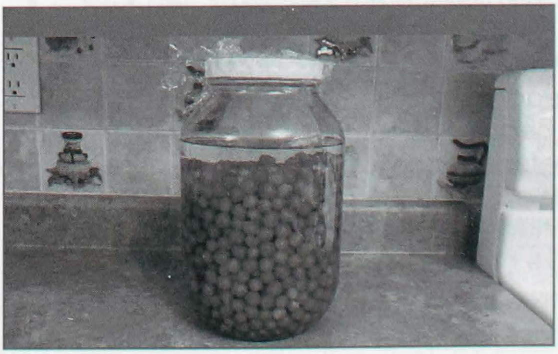
Method:
Select good quality sour cherries. Wash and remove the stems, but do not pit them. Place them in a gallon, pour the vodka in, stir, and cover. Stir daily for the first few days, and then stir once weekly for three to four weeks. After three to four weeks, add the sugar and stir until dissolved. Stir once weekly for another four weeks. Then strain the cherries from the liquid and store the liquid for three months. After three months, strain the liqueur through a coffee filter, taste and add more sugar if necessary. Store it in a bottle in a dark place and allow the liqueur to mellow for another four to eight months before drinking it.

The above recipe is a guide to be adjusted for flavour by adding or decreasing sugar or allowing the liqueur to continue to mellow. Methods differ, as some recipes add the sugar and the alcohol at the same time and the aging process is shorter. Other recipes pit the cherries before adding the other ingredients. Mimi Freid fine tunes her liqueurs by adding other flavourings, such as extracts of chocolate, mint, or orange.

Variation in Flavour. The flavour of the liqueur will depend on the kind of cherry used.

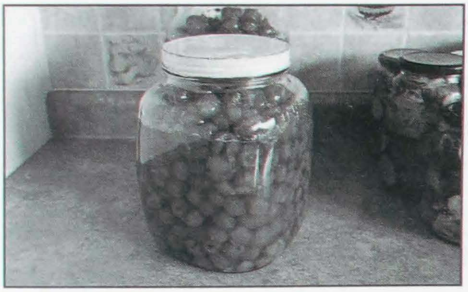
July 2017 Nanking cherry liqueur: We used 4 lbs. Nanking cherries, 6 cups (1500 ml.) vodka, 1½ cups sugar and then added 1-cup sugar to the strained liqueur. A longer mellowing resulted in a wonderful flavour.

August 2017 Evans cherry liqueur: We used 2 lbs. Evans cherries, 6 cups (1500 ml.) vodka, 3 cups of sugar and then added ½ cup sugar to the strained liqueur. As the liqueur ages, its flavour improves.



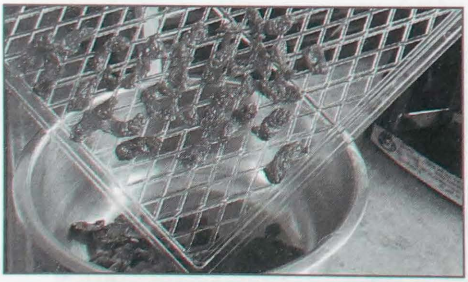
Cherries covered in Vodka

Three bottles of Cherry Liqueur 2016 & 2017


Pitted cherries soaking in honey

Straining the pitted cherries

Cherries on dehydration tray


Emptying the trays of dehydrated cherries

Dehydrated Evans cherries.

Ingredients:
6 lbs. or 15 cups pitted cherries
1 ½ lbs. or 2 cups honey

Method:
Wash, pit and cut the cherries in half. Combine the cherries and honey in a gallon. Leave them to marinate in the honey in the refrigerator for about 12 hours, stirring on occasion. Strain the cherries and lay them on trays. If your dehydrator has a temperature gauge, set it according to your manual (for fruit and fruit rolls it is 135-145°F or 57-63°C). Rotate your trays and continue dehydrating until your fruit is dehydrated, about four to six hours. Empty the trays and package in two cup bags. I store my cherries in the freezer in case they haven't dehydrated completely.

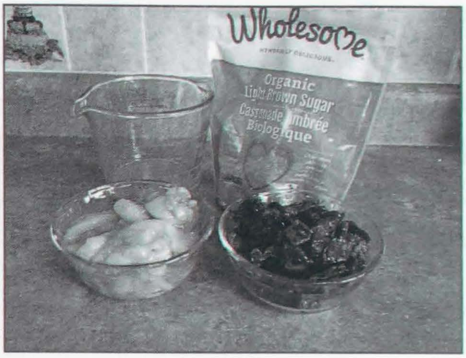
Using the Strained honey and Evans cherry juice.
The cherries produce a lot of juice while they are marinating. I fill pitted cherries into quarts and add the strained liquid from the marinated cherries into sterilized jars and process them in a canner for use later.

Recipe for Sauce served on waffles

Ingredients:
2-cup package peaches sweetened with ½ cup sugar (thawed)
1½ cups dehydrated cherries
1 Tablespoon cornstarch dissolved in a little cold water
1 oz. cherry liqueur
1 tablespoon brown sugar (optional)

Method:
Combine peaches and dehydrated cherries. Cook on medium heat for about 5 minutes. If your peaches are not sweetened, add brown sugar to taste. Dissolve cornstarch in a little water, add to fruit and cook until thickened. Add 1-ounce cherry brandy and stir for one minute. Serve on waffles.

Enjoying cherries. Using your homemade dehydrated cherries and cherry liqueur requires some imagination. I have substituted dehydrated cherries for raisins or cranberries. Add dehydrated cherries to biscotti, breads, bread pudding, cookies, granola, salad, scones, or just eat them as a snack. Cherry liqueur can be used in banana flambee or flaming cherries jubilee, drizzled on cake in a trifle dessert, or as an after-dinner drink.



Ingredients for peach, dehydrated cherry sauce

If you have buckets of cherries and need ideas on how to use them, then you will enjoy the cookbook Cooking with Cherries from the Prairies (2012). This cookbook won the Gourmand award for "*Best Fund Raising, Charity and Community Cookbook in Canada-English*". Our own Soyuzanka, Cec Kachkowski, is one of its illustrious authors. Enjoy!

Vivian Skakun (Photos and article)

Peach, cherry sauce on waffles dressed with icing sugar and maple syrup

Resources

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Hunchak, Katherine (Kay) (nee Yaremchuk) July 28, 1925 – April 27, 2020

Katherine passed away peacefully at the General Hospital at 94 years of age. She was predeceased by her loving husband of 47 years, Alexander, in 1996; parents, Luca (Luke) and Paraskevia (Pearl) Yaremchuk; siblings and their spouses, Mary and William Yaremchuk in infancy, Stephen (Jean) Yaremchuk, Ann (Bill) Brown, Anastasia (Nancy) Lessard/Provost (Campo and Albert), Mike (Mary) Yaremchuk, John Yaremchuk; granddaughter, Kristina Toffoli; in-laws, Metro and Elena (Helen) Hunchak; brothers and sisters-in-law, John (Helen) Hunchak, Mary (Alex) Huculak and George (Doris) Hunchak; several nieces, nephews and many dear relatives and friends, who are greeting her with hugs in Heaven. Katherine is survived by daughters, Valerie Toffoli and Anelea Hunchak; grandchildren, Natasha Toffoli (Tony Mateluna), Christopher (Jasmin) Toffoli, Michael (Danielle) Toffoli and Derek (Whitney) Hunchak; great-grandchildren, Jaquelynn and Brittany Mateluna, Mason, Seth, Gianna and Alexandra Toffoli and Lilly Hunchak; sister, Stella Romaniuk; sister-in-law, Olga Yaremchuk and many dear nieces and nephews; her companion, Steve Shewchuk and family, as well as so many dear relatives and friends.

Katherine was always a dynamic, energetic, kind and caring woman. Tradition and faith were very important to her as was ancestry. Over the years she made such an effort to connect and stay in close contact with distant cousins and relatives. Being a natural musician, who could pick up an instrument and play it by ear, she reluctantly joined The St. Nicholas Mandolin Ensemble, persuaded by her late friend, Anna Zwozdesky and with the encouragement of Directors, Larry and Mary Ann Pshyk. With determination, she learned to read music! How she enjoyed performing with the ensemble and being a part of it!

Katherine was very dedicated to St John's Ukrainian Orthodox Cathedral and for over 50 years, tirelessly volunteered on several committees. As a longtime member of the Ukrainian Women's Association of Canada, St. John's Branch, she particularly enjoyed serving in the capacity of coordinator of catering services for funerals, weddings, anniversaries and other events booked at the St. John's Auditorium until she was no longer physically able to do so. Teas were especially elegant under her direction! Perfectionism and a gift for presenting food meant that she kept all of the volunteers she coordinated for each function to her standard of perfection, as was lovingly noted at the Annual Members' Dinner honouring her service.

Katherine loved gardening and both her outdoor gardens and indoor plants were spectacular. The gardens of many of her relatives and friends enjoy the blooms of the offspring of the cuttings and bulbs she gave them. She enjoyed baking and cooking and was always trying new recipes. She will always be remembered as the "best baker in town" for her fresh baked paska, pies, cakes, cookies and other desserts. She was a generous and gracious hostess, known for serving delicious pyrogies, cabbage rolls and nalysnyky at celebrations. No one ever left her table hungry. She also enjoyed sewing, knitting, crocheting and crafts, gifting many of her creations to family, relatives, friends and neighbors.

Most notable, Katherine was a very dedicated mother and grandmother. Nothing was more important to her than the wellbeing of her children and grandchildren. She and Alexander were always there for their family. Grandchildren were their #1 priority with no less affection given to other members of their extended family and to friends.

Katherine's last years were spent among her amazing companions and the staff of the Edmonton General Continuing Care Centre, who treated her with compassion and dignity.

Kay was laid to rest in St. Michael's Cemetery in Edmonton. May her memory be eternal!

Valerie Toffoli and Analea Hunchak, daughters, with Leona Bridges

Бл. пам. Анастазія Каліщук

З великим сумом повідомляємо, що 3-го травня на 97-му році життя, Анастасія Каліщук упокоїлася після короткої недуги. Анастазія лишає в глибокому смутку сина, Митрополита Юрія Каліщука, Первоієрарха Української Православної Церкви в Канаді, та сина, Василя з дружиною Дженис, також внуків та правнуїв, сестри Анну, Марію і Євгенію та багато племінників. Її батьки, Діонисій і Олена Чабан, муж Петро, син Альбін, сестра Елисавета і брат Дмитро упокопілися давніше. Вона народилася в селі Давидені в Чернівцях в Україні. Так як всі родини в бурхливому історичному часі в Україні, родина впинилася в таборі Мунстерлаґер в Німеччині звідки вони еміґрували до Канади.

Родина вперше поселилася в Лашін, Квебеку з відки переїхали до Гамільтону в провінції Онтаріо. Підчас перебування в Лашін, свого часу Анастасія була головою УПЦ Св. Юрія. Коли родина переселилася до Гамільтону, вони відразу стали членами парафії Собору Св. Володимира. Анастазія також відразу стала членкою Союзу Українок Канади, відділу ім. Лесі Українки, де належила до останнього часу. Як член Парафії і С.У.К. Анастазія все була позитивна і діяльна. Вона мала надзвичайний дар до мистецтва, як писання писанок, традиційного вишивання, оригінально вишиванну жіночу одежу та ризи для священників. На прохання Східньої Екзекутиви С.У.К. разом із сестрою Анною вона виконала проєкт традиційних історичних строїв. Проєктування і завершення проєкту в автентичному історичному напрямі відображає турботу і працьовитість, з якою проєкт був виконаний. Окрім мистецького дару, вона була знаменитою господинею, опікувалася своїм городом, та навіть любила ловити рибу. Помимо різних труднощів, вона все позитивно реагувала на різні життєві турботи. Її благородна і ласкава вдача лишається в наших думках назавжди.

Митр. Прот. Василь Макаренко, настоятель Собору Св. Володимира в Гамільтоні, відправив порхоронну службу 6-го травня.

В пам'ять бл. пам. Анастазії пересилаємо пожертву на журнал Промінь в сумі $50.00.

Вічна їй пам'ять!

Орися Сушко, Заст. Голови, С.У.К. Відділ ім. Лесі Українки, Гамільтон Онтаріо

Anastazia Kalistchuk of Blessed Memory

It is with great sadness that we share with you, that on May 3rd in her 97th year Anastazia Kalistchuk fell asleep in the Lord after a brief illness. Anastazia was pre-deceased by her parents, Dionysiy and Olena Chaban; husband, Petro; son, Albin; sister, Elizabeth, and brother, Dmytro. Loving mother of His Eminence Metropolitan Yurij (Kalistchuk), Primate of the Ukrainian Orthodox Church of Canada and William Kalistchuk (Janice) and cherished Baba of Michael (Maureen), David (Corinne), Emilie and Peter, and Prababa of Olivia and Hunter, she is survived by her sisters, Anna, Mary, Eugenia and many nieces and nephews. She was born in the village of Davydeny in the province of Chernivtsi, Ukraine. As with most families at that devastating period of history in Ukraine, her family sought solace in Munsterlager, Germany before emigrating to Canada.

The family first settled in Lachine, Quebec before moving to Hamilton, Ontario. While in Lachine, she served as president of St. George's Ukrainian Orthodox Church. Upon moving to Hamilton, the family became active members of the Ukrainian Orthodox Cathedral of St. Vladimir. As well, she joined the Ukrainian Women's Association of Canada, Lesia Ukrainka Branch, and remained a member until her passing. As a member of both the Parish and the UWAC, she was always positive, encouraging and supportive. She had a gift for Ukrainian culture, such as pysanka writing, traditional embroidering and, specifically, as an embroiderer of creative embroidered dresses and priestly vestments. Along with her sister, Anna, she took on an enormous project, "Ukrainian Historical Costumes", a project of the Eastern Canada Provincial Executive of the UWAC. Due to her care and diligence, the project was completed in an authentic historic manner in its design and execution. Along with these talents, she was a great cook and baker, and enjoyed gardening and fishing. In spite of the many hardships that life brought her and her family, she remained an optimist and always maintained a pleasant and joyful approach to life.

As the matriarch of the Kalistchuk family, we pray that, at this time of great sorrow, her family and friends will be lifted by the many memories of her that they will cherish forever. She will not be forgotten.
The Rite of Christian Funeral was led by Rt. Rev. Mitred Archpriest William Makarenko, Dean of St. Vladimir Cathedral, at Woodland Cemetery in Hamilton on May 6, 2020.

UWAC Lesia Ukrainka Branch in Hamilton is donating $50 to the Promin Press Fund in her memory.

May her memory be eternal!
Orysia Sushko, Vice-president, UWAC Lesia Ukrainka Branch, Hamilton ON

Gloria Stronski

Gloria Stella Stronski passed away on April 5, 2020 at the age of 81 at the Pasqua Hospital in Regina. Gloria was born in Prince Albert, SK to Metro and Mary Hryniuk. She worked at the *Prince Albert Herald* and upon her marriage to John Stronski, moved to Regina, where she worked at the *Regina Leader Post* until retirement in 1996.

Gloria was a member of the Descent of the Holy Spirit Ukrainian Orthodox Sobor, Prosvita and the Ukrainian Women's Association of Canada, Daughters of Ukraine Branch. She was recognized for 50 years of membership at a June meeting of the Branch. Gloria served on a number of committees—Sunday School, phoning, hospital visitation, fundraising, bingo, auditorium and she volunteered with Special Olympics and the Community Living Association.

Gloria, John and their daughter, Daria, enjoyed travelling, which took them to Disneyland, Disney World, Nassau, Waskesiu and, of course, to their cottage at Manitou Beach.

Gloria was predeceased by her daughter. She is survived by her husband, John, brother Bob (Anne) Hryniuk, brother-in-law, Eugene, and numerous nieces and nephews.

A funeral service was held at the Descent of the Holy Spirit Sobor with Fr. Volodymyr Feskiw officiating and with limited attendance due to COVID-19. A panakhyda (memorial service) will be held at a later date, once restrictions are removed.

May you rest in peace, Gloria! Вічная пам'ять!

Submitted by Anna Kaminski, Regina, SK

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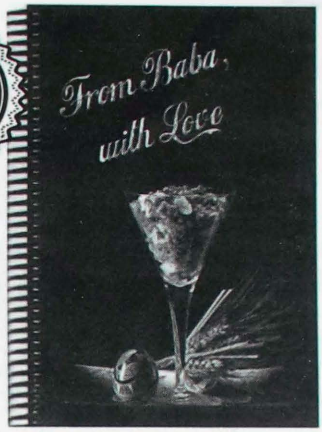

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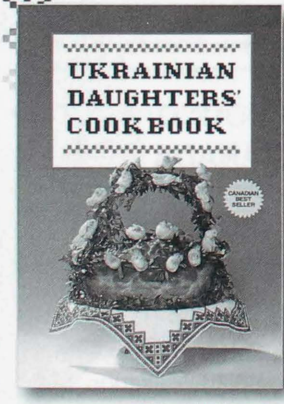
Acrylic on Canvas



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Сіяють очі молодії,
Вітає радість і надія
В очах веселих. Любо їм
Очам негрішним, молодим!
І всі регочуться, сміються,
І всі танцюють. Тільки я,
Неначе заклятий, дивлюся
І нишком плачу, плачу я...

Тарас Шевченко, 1850. Оренбург

Fires burn...

Fires burn, music plays,
The singer soars and wails;
Like fine expensive diamonds
Youthful eyes all glisten;
Joy and hope fill happy eyes,
Eyes contented, young and pure.
All are boisterous, laughing,
Everyone is dancing,
Only I, as if accursed,
Look and cry in secret...

Taras Shevchenko, 1850. Orenburg
Translated by P. Fedynsky

March 2020
Shevchenko Commemorative Series #19
Original Artwork by
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The Shevchenko Foundation congratulates Anna-Marie Koszarycz for her winning submission of artwork for the 2020 Shevchenko Foundation bookmark, based on the chosen literary excerpt from Taras Shevchenko's poem ***"Огні, горять..."/ "Fires burn..."***.

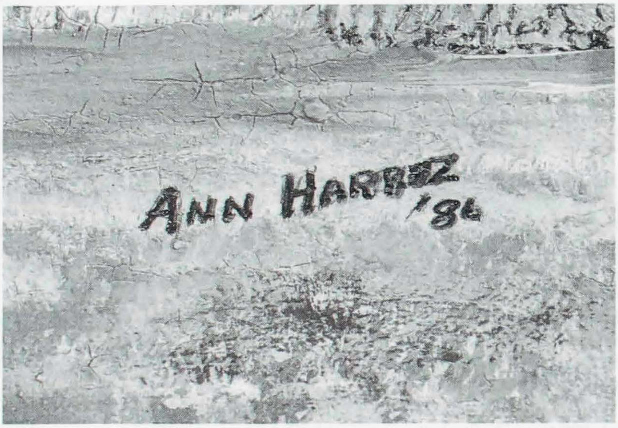
Over 35,000 bookmarkers will be printed and distributed across Canada to Ukrainian language schools, dance schools and youth organizations. Donors to the Shevchenko Foundation will also be receiving the bookmarker as a token of our appreciation!

Calgary artist, Anna-Marie Koszarycz (nee Marusia Kryschuk), is the great granddaughter of Ukrainian immigrants, former member of the Canadian Ukrainian Youth Association (UOY) and of the Shumka Ukrainian Dancers and is a folklore enthusiast. Having achieved a BA, BEd, and MMus, she has taught within Ukrainian Bilingual Programs in Alberta, "sadochok", elementary school music, and early childhood music (Kodaly] at Mount Royal University in Calgary. She is a lifelong chorister, having also recorded with Spiritus Chamber Choir and Luminous Voices. Anna-Marie generally paints with acrylics, however, under the tutelage of a master iconographer, Anna-Marie produced a triptych of the Deisis in egg tempera for the family's ancestral church. *

Reprinted (with adjustments) with the permission of the Shevchenko Foundation and with thanks to Lesia Perritt.

*https://shevchenkofoundation.com/2020/02/13/our-2020-shevchenko-bookmark/

Artist in the Spotlight – Western Canada's Maud Lewis, Ann Harbuz



Have you seen the Hollywood film *Maudie* starring Sally Hawkins and Ethan Hawke? Neither have I, but I will seek it out. The film has won several prizes. It tells the story of Maud Lewis, a Nova Scotia-born woman, who suffered from juvenile rheumatoid arthritis and from poverty all her life. Her paintings are now worth tens of thousands of dollars. She would sell them for $7-10 as she accompanied her fish peddling husband house to house. Her bright, colourful folk paintings resemble her indomitable spirit.

Have you heard of Ann Alexandra Harbuz, 1908-1989? Neither had I. She might well be Western Canada's Maud Lewis. Her parents, Mike and Maria Napastiuk, emigrated from Ukraine to Winnipeg in 1908. Ann was born that year. The family settled near Whitlow, Saskatchewan and its early days were marked by poverty and hardship. Ann's mother died when she was 12 and she was called upon to raise her five siblings. Her first marriage took her to Richard, SK, where she raised her own family for twenty years. After a divorce, Ann married Mike Harbuz, a cabinet-maker. The couple lived in North Battleford, SK for ten years before moving to Ponoka, Alberta, where Ann raised another daughter and began to study painting by visiting with local artists. In 1967, having returned to North Battleford, Ann began her art career in earnest with support from local artists and the community. Upon seeing the works of her neighbour, Mike Peryewizniak, Ann said: "[His] work was beautiful. I forgot my head and right there decided I wanted to paint more than anything. I told him, 'you paint and I'll watch'."

Анна Олександра Гарбуз це—надзвичайна

артистка-маляр українського піонерського життя в Канаді. Почала свою мистецьку кар'єру коли мала 58 років. Після її смерті, її малюнки виставили в ґалерії Музею канадської цивілізації в Оттаві (1997 р.) біля картини Мавд Лювес, відома артистка-фолькльористка Нової Щотляндії. Походила з убогої родини піонерів і провела своє дитинство на фермі в Саскачевані. Коли мала лише дванадцять років, мама померла. Вона виховала своїх братів та сестер. Слідувало подружнє життя. Аж 1960-го року, Анна вирішила малювати. Вона до великої міри була самовчена, наслідуючи інших артистів.

Curators at the Dunlop Art Gallery in Regina, SK have described Ann beautifully. "In her life and her art, Ann Harbuz did not follow social convention. A self-taught artist, she began painting at the age of fifty-eight. She depicted the events of Ukrainian settler life on local farms and villages based on observation and memory. Working with the style of "folk art", Harbuz's work reveals important personal, cultural and social histories in a style that is immediate, playful and unconventional. Much like Indigenous painter, Allen Sapp, Harbuz provides a record of early prairie life from her perspective, as a rural settler and a culturally Ukrainian woman. Her art-work documents a range of events from daily chores to ceremonial occasions, often focusing on the immense labour undertaken by women, and their specific social conditions within a patriarchal society."

Твір Анни включав різні теми. Вона намалювала пейсажі, натюрморти й портрети. Вона малювала під впливом своїх спогадів дитинства, своєї української спадщини та людства прерій. Показує нам денне життя, денні обов'язки, ферми, свята. Казала вона що, «Мені подобається малювати дійсність, те, що я сама пережила, те, що мені миле. Я не хочу малювати гидких речей; вони мені не подобаються. Піонерські часи? Я так добре їх пам'ятаю!»

Her work has been exhibited nationally, and is part of many private and public collections, including the Canadian Museum of History, the Mendel Art collection at Remai Gallery and the Saskatchewan Arts Board. She received a commission for a painting for the 1976 Montreal Summer Olympics and another of her works was gifted to Tommy Douglas, premier of Saskatchewan and famous first leader of the New Democratic Party of Canada.

Перша виставка малюнків Анни Гарбуз відбулася 1982-го року в Летбридж, Альберті. Хоч Анна давно упокоїлася, ще можна набути її картини, шукаючи їх по інтернеті. Щоб більш прочитати про Анну зверніться до книжки під наголовком «Ann Alexandra Harbuz: Inside Community, Outside Convention» надрукована 1998 р. У ній знаходяться есеї над темою важливість мисткині-фолькльористки написані Мирною Косташ та Андрієм Нагачевським, між іншими. Вона видана Данлоп Ґалерією Мистецтва в Реджайні. Насолоджуйтеся її картинами подані в цьому числі «Променя».

Леона Фарина Бриджес

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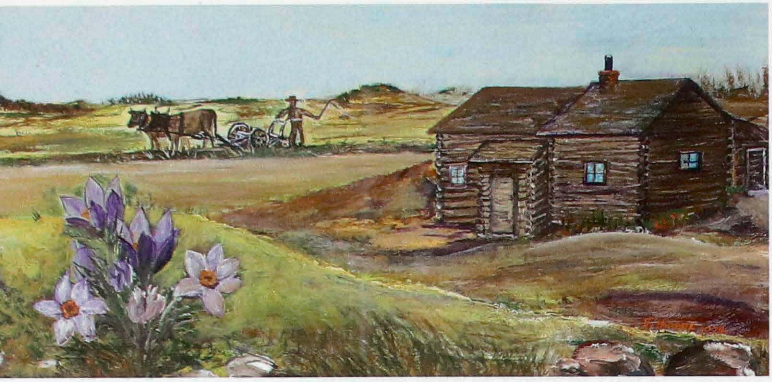

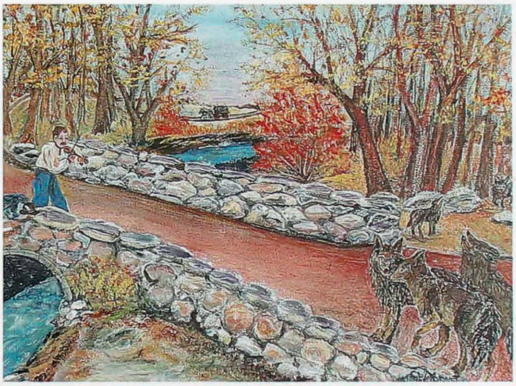

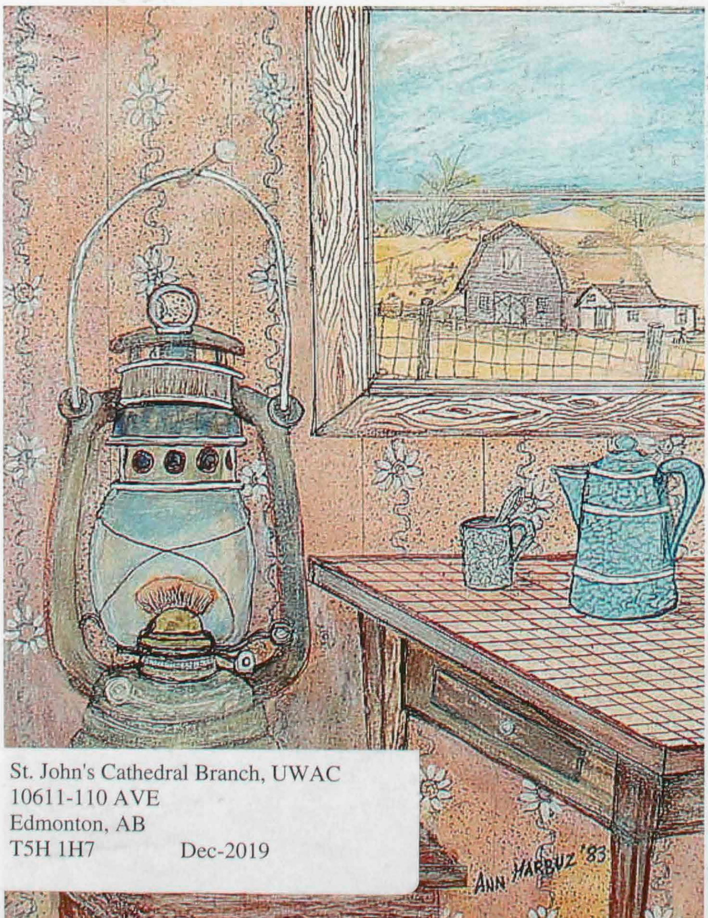

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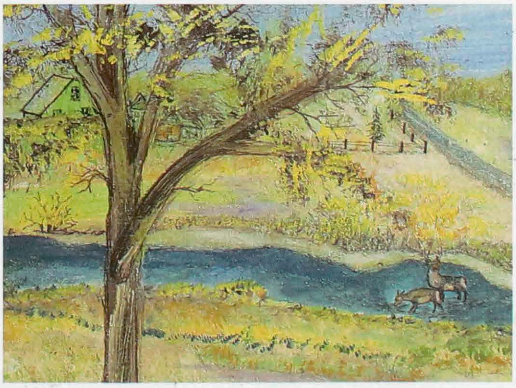

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